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mummy. But if the author enjoys such inventions, why does he not go the whole length and produce a purely imaginative work? In its present condition the volume suffers from its intermediate, nondescript status; it is too fictitious to be called biography and it lacks the raciness of a genuine romance. Whether such compositions stimulate in the reader a love of genuine history or merely contribute to the harm of creating perverted notions of the aims and the possibilities of historiography is a debatable question.

COLUMBIA UNIVERSITY.

GEORGE WILLIS BOTSFORD.

Ancient Rome and Modern America: A Comparative Study of Morals and Manners. By Guglielmo Ferrero. New York and London: G. P. Putnam's Sons (1914). Pp. 352. \$2.50.

Between the Old World and the New: A Moral and Philosophical Contrast. By Guglielmo Ferrero. New York and London: G. P. Putnam's Sons (1914). Pp. 383. \$2.50.

For English readers the two volumes were published in the order named, the reverse of that adopted on the Continent. The intention is that the former shall serve as a bridge connecting the latter with the earlier *Greatness and Decline of Rome*. The former is a series of essays, most of them published originally in *Hearst's Magazine*. Some of them are prophetic of the latter book, and may be taken up with it later.

The comparison of morals and manners finds its place primarily in five essays. It is not so much a comparison of institutions as of the fundamental principles of the civilizations. Details are not so numerous as in Senator Lewis's book (see *THE CLASSICAL WEEKLY* 8. 15), but the comparison is more profound and probably more authoritative. Only two points may be noted here. The chief cause of the fall of the Empire, says our author, was excessive urbanization. The rise in the cost of living proves that we are going in the same direction now, but our civilization has greater vitality, and we may escape the fate of the Romans. The American judge's right of injunction, which is the object of such misunderstanding and apprehension among Europeans, is nothing but the survival of the praetorian edict (!). It is the last relic of the old conception of the magistrate as both the representative and the personification of the state, with some of its creative power. So Roman and American history explain each other.

Three essays (Politics and Justice in Ancient Rome) deal in a most interesting fashion with the trials of Verres, Clodius and Piso. Space does not permit a complete account. Ferrero's ability to reconstruct an episode from scanty evidence, and his facility in finding motives and hidden causes are well known and find much illustration here. There is little that is directly contradictory to ancient testimony: there is much that does not rest on ancient testimony. The narratives are readable, interesting, and in general plausible. Yet one thinks involuntarily, in reading Ferrero, of Bret Harte's society upon the Stanislaus.

An additional essay, on the Limit of Sport, delivered before the Congress of the Psychology of Sport, is connected with the rest of the book only by the application to sport of his analysis of other phenomena of modern life.

The fact that these essays appeared originally in a magazine doubtless explains the considerable amount of repetition. Some of the readers of the magazine must have been surprised at such names as Q. Cecilius Negro (Cicero's rival in the Verres case: page 257); Fusius Calenus (tribune in 61 B. C.: 287); and Gnaeus Senzium (successor of Germanicus: 313. Piso is called Cneius on page 304). The fine to be imposed on Verres was 100,000,000 *prezzi* (255). Iteramna (*sic*) was 90,000 *passi* from Rome (292). In the more dignified form of the essays it might have been well to revise such a phrase as "to let Clodius fry in his own grease" (282). We learn (292) that C. Causinius Schola "deposed frankly and resolutely that the gentlemen of the jury might take it from him" that Clodius was not at the festival. One wonders whether the language was chosen deliberately for characterizing purposes.

The remaining essays deal with a theme more fully developed in the latter volume. This is cast in the dialogue form in imitation of the ancient models. The scene is laid on an ocean steamer en route from Rio de Janeiro to Genoa—perhaps the only plausible location that could be found for such a dialogue. For such an exposition, the dialogue form seems well adapted. As one reads, the speakers seem real, the conversations individual and not unnatural, though perhaps more uniformly eloquent than one would expect from a random company. Yet, after reading, one has an impression of artificiality that is perhaps unavoidable. In addition to Ferrero and his wife, the chief speakers are Alverighi, an Italian by birth, a lawyer of Argentina by choice, with the goal of accumulating a hundred million francs; Cavalcanti, a cultured Florentine in the diplomatic service of Brazil; Mrs. Feldman, the wife of an American millionaire, going home to divorce or be divorced by her husband; and Rosetti, an Italian of wealth and philosophical tendencies, who finally solves the riddle. He, the author tells us in the Preface, is real, and is a person one would like to know.

Alverighi precipitates the discussion by declaring that New York is the most beautiful city in the world. He further shocks his hearers by depreciating Greek tragedy and sculpture, and proving by subtle criticism that Hamlet is by no means a masterpiece. The talk touches many themes—the ease of divorce in the United States; abstract standards of beauty and the effect upon them of personal or national interest; the size of Mrs. Feldman's tips and the value of her jewels; the sculpture of Rodin; the canonization of Columbus; the unity of the Homeric poems; Vedantism; Christian Science; the evils wrought by machinery; our emancipation from the tyranny of artistic standards; the definition of progress, and many more, until Rosetti gathers up all the loose ends. The secret of the contra-

dictions of modern life lies in the antithesis of Quantity and Quality. The discovery of America, the French Revolution, and the development of machinery have created a new ideal which urges us to overstep all limits. European civilization, like its ancient model and source, is clearly confined within small limits. The ancient world was bounded by the triangle of limitation, concentration and discipline, imposed upon itself by itself by act of will. The two contradictory ideals are in conflict. Europe looks down on America as barbarian, America on Europe as effete. Yet at the same time Europe imitates America in its mad striving for wealth; America looks with envious eyes at the culture of Europe. The inevitable tendency is toward fusion. To many people a purely quantitative ideal is merely temporary. We can not drink more than we do; so we try to improve the quality of what we drink. The real solution is that of antiquity: we must will ourselves to adopt the doctrine of the Golden Mean.

Ferrero may not convince us, but he interests us and makes us think. Certainly his views are more original and valuable than most impressions of America. General readers should find the books well worth their time. Classical readers will find his analysis of ancient civilization interesting, and should be grateful to him for insisting on the important fact that politics dominated, in large measure, Roman history. Ferrero applies to Mr. Roosevelt the phrase "robust self-confidence": I for one can not help feeling that it might almost be applied to Ferrero himself as he essays to solve the riddle of America.

UNIVERSITY OF PITTSBURGH.

EVAN T. SAGE.

Writing Latin: Book Two. Revised Edition. By John Edmund Barss. Boston: D. C. Heath and Co. (1913). Pp. viii + 160. 75 cents.

This excellent revision of an excellent text-book makes the favorable first impression so much to be desired by man, woman, or book. The binding is restful in color, the paper is of good quality, the press-work is neat.

The Preface reveals a candid and good-tempered personality, in the frank abandonment of a former pet plan, and in the liberal treatment of a method different from the writer's own.

There is abundance of connected prose, both interesting and usable. The vocabularies are admirable.

Of general features there are three that seem regrettable: (1) the absence of an index; (2) the placing of the superlatively good Special Vocabularies at the end of the book rather than with the lessons to which they severally belong; (3) the inadequacy of the Introduction, in which are stated two principles of Latin composition, as if these were all, while others of at least equal importance are omitted. Paragraph 6 of the Preface states such a principle; in the Hints on page 4 another is given.

It will be seen that, in this general survey, the defects of the work are trivial, in comparison with its merits.

A closer examination gives the same proportion. The book comes nearer than do most others to making the student independent of a teacher. One really capable of reading English would find the treatment of conditions, participles, infinitives, and indirect discourse quite sufficient, without an instructor.

So much cannot, however, be said for Lessons XXV-XXVII, on Use of Talis, etc., Pronouns, and Correlatives—all subjects curiously difficult and rarely mastered in a Secondary course. Yet here are no Grammar references and almost no "hints".

The use of brackets and marks of parenthesis to secure Latin idiom is laudable, but in some cases a bit complicated, as in sentence 9 on page 3: "Whom will the general associate with him (join to himself [as] companion)?"

Mr. Barss does not often make his English yield to the exigencies of Latin Grammar, but on page 28 is the following question: "Or are you unaware that I know that you confessed that you feigned many things which were afterwards discovered to be false?" Would Mr. Barss accept this sentence for idiomatic English, if it were offered as translation?

The development of subjects is logical and not too metaphysical for boys and girls.

The General Vocabulary is singularly helpful in combining with definition just the needed help in syntax.

It may justly be said that this book is the work of a thoughtful and practical teacher who has read the minds of his students; it forestalls the perennial error and the intelligent mistakes and will help to straight thinking any boy who will think at all.

WESTERN HIGH SCHOOL,
Baltimore.

MARY B. ROCKWOOD.

THE ALCESTIS IN ENGLISH

A performance of the *Alcestis* of Euripides in English was given by the members of the Roman State of the East High School, Rochester, N. Y., on March 19. The production, under the general direction of Dr. Mason D. Gray, was in every way a credit to the School and a rare pleasure for all who were privileged to see it,—a performance, indeed, of which any College might be proud. May such serious endeavors to understand and make others understand the spirit of the Greeks multiply in American Schools! They serve a high educational purpose. This performance showed effectively the essential importance of the chorus in Greek drama, even in Euripides. The choral songs were a delight to the ear and a most impressive rendering of the spirit of the piece. The music was that composed by Charles H. Lloyd for the performance at Oxford University in 1887, and was simple and pleasing, a "convincing" suggestion of what Greek music might be. For the dialogue the version of Arthur S. Way was used.

H. H. YEAMES.